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LIBRARY OF CONGRESS

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INSIDE

Fiction Prize Awarded

Acclaimed author Joy Williams will accept the 2021 Library of Congress Prize for American Fiction at the National Book Festival.

PAGE 3

CIP Celebrates 50th

The Cataloging in Publication program celebrated half a century of service to U.S. publishers and libraries during a virtual event on Monday.

PAGE 4

Owens Receives Award

Trevor Owens, head of the Digital Content Management Section, received an award last month for advancing the application of information technology to the work of libraries.

PAGE 5

Q&A: Rachel Curtis

The digital project specialist at the National Audio-Visual Conservation Center supports the Library's collaboration with the American Archive of Public Broadcasting.

PAGE 6

Carol M. Highsmith Archive/ Prints and Photographs Division

Mummers parade through the streets of Philadelphia, a tradition that dates to 1901.

Finding America on the Road

Photographer Carol M. Highsmith is taking a full-length portrait of the country.

BY MARK HARTSELL

When Carol M. Highsmith first hit the road to photograph America, she couldn't know of the dozens of years, tens of thousands of photos and hundreds of thousands of miles that lay ahead.

For over three decades now, she has made it her mission to capture this country in all its great, messy, breathtaking, complicated glory – and to make her photos freely available to the public at the Library.

She owns a home, a nice Victorian just outside of Washington, D.C., that she shares with husband and traveling companion Ted Landphair, two cats and two kittens, Tater and Tot.

But they usually aren't there. As much as they love the place, home for Carol and Ted really is the road.

Some nine months of each year, they load up the SUV and head out there, somewhere – down a moss-draped avenue of oaks in South Carolina, alongside a streetcar on St. Charles Avenue in New Orleans, up to one of those towns out West where the altitude vastly exceeds the population. Silverton, Colorado: elevation, 9,318; population, 637.

Highsmith first realized the importance of chronicling America's culture and people in 1980, when she photographed the historic Wil-

HIGHSMITH, CONTINUED ON 7

NOTICES

DONATED TIME

The following employees have satisfied eligibility requirements to receive leave donations from other staff members. Contact Lisa Davis at lidav@loc.gov.

Lynette Brown
Tiffany Corley Harkins
Stephanie Jefferson
Linda Malone

NO GAZETTE ISSUE ON JULY 9

The Gazette will not publish on July 9 because of the federal Independence Day holiday that week. Boxed advertisements for events occurring the week of July 12 should be submitted by 9 a.m. on July 7.

UPDATED EMERGENCY GUIDANCE

The Security and Emergency Preparedness Directorate has made available phase 3.1 of its protective action guidance for responding to building emergencies. The guidance includes updated instructions about masking and changes to evacuation exits from the Adams Building because of construction.

Staff are encouraged to download the Joint Emergency Mass Notification System (JEMNS) mobile app on their personal devices and register to receive text alerts. For instructions and more information, go to https://go.usa.gov/xs5mR. Learn more about the Library's emergency guidance: https://go.usa.gov/xs5mQ.

Questions? Call (202) 707-8708 or send an email message to epp@loc.gov.

OIG WOULD LIKE TO KNOW

Report suspected illegal activities, waste, fraud, abuse and mismanagement in Library of Congress administration and operations to the Office of the Inspector General (OIG). A link to all Library regulations is available on the staff intranet at http://staff.loc.gov/sites/rules-and-regulations/.

To make a report, contact OIG via the online form at www.loc.gov/about/office-of-the-inspector-general/contact-us/ or report anonymously by mail to 101 Independence Ave., S.E., LM 630, Washington, D.C., 20540-1060.

GAZETTE LIBRARY OF CONGRESS

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MISSION OF THE LIBRARY OF CONGRESS
The Library's central mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

ABOUT THE GAZETTE
An official publication of the Library of Congress, The Gazette encourages Library managers and staff to submit articles and photographs of general interest. Submissions will be edited to convey the most necessary information.

Back issues of The Gazette in print are available in the Communications Office, LM 143. Electronic archived issues and a color PDF file of the current issue are available online at loc.gov/staff/gazette.

GAZETTE WELCOMES LETTERS FROM STAFF
Staff members are invited to use the Gazette for lively and thoughtful debate relevant to Library issues. Letters must be signed by the author, whose place of work and telephone extension should be included so we can verify authorship. If a letter calls for management response, an explanation of a policy or actions or clarification of fact, we will ask for management response.–Ed.

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GAZETTE DEADLINES
The deadline for editorial copy for the July 16 Gazette is Wednesday, July 7.

Email editorial copy and letters to the editor to mhartsell@loc.gov and wmal@loc.gov.

To promote events through the Library's online calendar (www.loc.gov/loc/events) and the Gazette Calendar, email event and contact information to calendar@loc.gov by 9 a.m. Monday of the week of publication.

Boxed announcements should be submitted electronically (text files) by 9 a.m. Monday the week of publication to mhartsell@loc.gov and wmal@loc.gov.

Joy Williams to Receive 2021 Fiction Prize

The acclaimed author will accept the prize at the National Book Festival.

Librarian of Congress Carla Hayden announced on Wednesday that the 2021 Library of Congress Prize for American Fiction will be awarded to Joy Williams, who is receiving the prize for a lifetime of outstanding work.

One of the Library's most prestigious awards, the annual Prize for American Fiction honors an American literary writer whose body of work is distinguished not only for its mastery of the art but also for its originality of thought and imagination. The award seeks to commend strong, unique, enduring voices that, throughout long, consistently accomplished careers, have told us something essential about the American experience.

"I am pleased and honored to confer this prize on Joy Williams, in celebration of her almost half-century of extraordinary work," Hayden said. "Her work reveals the strange and unsettling grace just beneath the surface of our lives. In a story, a moment, a single sentence, it can force us to reimagine how we see ourselves, how we understand each other – and how we relate to the natural world."

Hayden selected Williams as this year's winner based on nominations from more than 60 distinguished literary figures, including former winners of the prize, acclaimed authors and literary critics from around the world. The prize ceremony will take place online during the 2021 National Book Festival, which is set to take place from Sept. 17 to 26.

Williams is the acclaimed author of four short story collections, two works of nonfiction and five novels, including the upcoming "Harrow."

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Joy Williams

"This is a wonderful award and one that inspires much humility," Williams said. "The American story is wild, uncapturable and discomfiting, and our fiction – our literature – is poised to challenge and deeply change us as it becomes ever more inclusive and ecocentric."

Williams' many honors include the Rea Award for the Short Story and the Strauss Living Award from the American Academy of Arts and Letters. She was elected a member of the academy in 2008, and she has been a finalist for the Pulitzer Prize, the National Book Award and the National Book Critics Circle Award.

Upon hearing about Williams' receipt of the Fiction Prize, Don DeLillo, the 2013 recipient, said, "The fiction of Joy Williams reminds me how lucky I am to be an American writer. She writes strong, steady and ever-unexpected narratives, word by word, sentence by sentence. This is the American language and she is an expert practitioner." ■

'Japan and American Children's Books' Published

The book explores the evolving portrayal of Japan over nearly 200 years.

Beginning in the 19th century, children's books provided American readers with their first impressions of Japan. Packed with fascinating details about daily life in a distant land, these publications often presented a mixture of facts, stereotypes and complete fabrications.

"Japan and American Children's Books: A Journey" documents the evolving portrayal of Japan in American children's books over nearly 200 years, highlighting the shift from fanciful accounts by travelers and missionaries to personal narratives by Japanese American authors and illustrators that provided a more accurate and respectful presentation of Japanese culture.

The Library published the book in association with Rutgers University Press. With 194 color and black-and-white illustrations, it analyzes the changing relationship between two cultures as reflected in two centuries of imaginative, informative and provocative children's books.

Woven throughout the narrative is a history of children's book publishing in the United States that highlights the contributions of influential editors, publishers and children's librarians.

"Japan and American Children's Books" is available in softcover ($49.95) from the Library of Congress Shop. Hardcover and e-book editions are available from booksellers worldwide. ■

Cataloging in Publication Celebrates 50th Anniversary

The program has distributed more than 2 million bibliographic records.

BY CAROLINE SACCUCCI

Camilla Williams/Julia Wisniewski

Camilla Williams of the CIP program (left) and Julia Wisniewski, a longtime cataloger of CIP titles, spoke at the anniversary event.

This year, the Library of Congress Cataloging in Publication (CIP) program celebrates 50 years of service to U.S. publishers and libraries. To mark the milestone, CIP hosted a virtual anniversary event on Monday. Attended by more than 200 guests from across the Library, the event highlighted CIP's mission to support libraries by cataloging books in advance of publication and making that cataloging available to libraries, publishers and vendors.

"I wish to congratulate all the staff of the CIP program over the years for their dedication to providing this valuable service," Librarian of Congress Carla Hayden said in recorded remarks.

Associate Librarian for Library Services Robin Dale and Beacher Wiggins, director of Acquisitions and Bibliographic Access, also spoke, as did representatives from partner institutions. In addition, several publishers submitted written remarks to share. To add a little levity, CIP staff created some interactive polling questions such as, "What was the title of the first e-book received by the CIP program?" (Hint: keep reading.)

Each year, the CIP program creates over 50,000 bibliographic records, which are distributed to other libraries, publishers and vendors – more than 2 million have been created since CIP's launch in 1971. Months before a book goes to print, publishers apply to CIP to receive the familiar block of data that appears on the verso of a book's title page – details such as the book's author, title, subjects and International Standard Book Number. For e-books published simultaneously with print books, metadata are generated.

In return, publishers submit published titles to the Library, saving U.S. taxpayers millions of dollars every year from the Library not having to purchase books submitted through the program.

Over its lifespan, the CIP program has implemented many new initiatives. Already in 1972, the beginnings of a partnership program were taking shape when the National Library of Medicine started cataloging CIP requests in its area of expertise. Today, 32 institutions participate by cataloging requests submitted by specific publishers or in specific subject areas.

In 1999, CIP implemented an online request system, which gradually replaced the paper process. In 2015, the program modernized the CIP data block published in books, and it launched a modernized online system, PrePub Book Link, in 2019. Now, CIP is exploring integrating International Standard Name Identifiers into the workflow.

In three phases between 2012 and 2019, the program fully implemented a CIP e-book program. The first phase focused on automatically generating e-book bibliographic records when CIP publishers requested metadata for e-books published simultaneously with print books. The second involved developing a CIP e-book workflow in the Content Transfer Services (CTS) system to receive and process e-books. And the final phase enabled accessibility of e-books on the Stacks platform, the system used to provide access to digital content on-site at the Library. Today, over 100,000 CIP e-books are available in Stacks – including "The Ugly Caterpillar" by Carl Sommer, the first e-book received by CIP and the first showcased in Stacks.

As previously reported in the Gazette, the CIP program focused considerable attention on e-books during the pandemic. When it started, over 30,000 CIP e-books remained unprocessed, while thousands more continued to be delivered. Program staff coordinated a massive telework project to train over 80 staff across the Library to process these e-books, either by updating or creating bibliographic records and working in CTS. The effort resulted in more than 48,000 e-books being made available in Stacks.

Serving America's library and publishing communities will continue to be CIP's mission into the future. "Ultimately, the American people are the beneficiaries of this key Library of Congress program," Dale said.

Happy 50th anniversary, CIP! ■

New at VHP

Last week, the Veterans History Project (VHP) hosted a panel discussion on the power of music to heal post-traumatic stress. In May, VHP released an online exhibition on the military service of Native Americans. Both features remain available for online viewing.

VHP has hosted events to raise awareness of post-traumatic stress among veterans since 2014 – nearly 13 percent of veterans suffer from the condition compared with 7 to 8 percent of the total U.S. population, according to a 2017 study.

"We need to reduce the stigma … and create more therapeutic service delivery models that are culturally acceptable," Rob Jackson, the panel's moderator, said. He co-founded Beats, Rhymes and Life, one of the first hip-hop therapy programs.

The June 23 panel presented models for music therapy and highlighted ways veterans have used music to cope with serious conditions.

Part of VHP's "Experiencing War" web series, "Legacies of Service: Celebrating Native Veterans" explores the lives and experiences of 18 Native American veterans who served in conflicts from World War II to Iraq and Afghanistan.

Native Americans have a long legacy of U.S. military service. Since 2001, they have served at a higher per-capita rate than any other ethnic group. Although their reasons to serve are varied, many cite a desire to follow in the footsteps of family members as well as the cultural value placed on patriotism, duty and warrior traditions within their communities. ■

HAVING TECHNICAL ISSUES?

The Office of the Chief Information Officer's service desk is staffed around the clock with technicians ready to help. Contact ocioservicedesk@loc.gov or (202) 707-7727.

Courtesy of Trevor Owens

Trevor Owens speaks about e-book preservation at an October 2019 international conference on digital preservation.

Owens Honored for Research on Libraries and Information Technology

Trevor Owens, head of the Digital Content Management Section, has received the 2021 Frederick G. Kilgour Award for Research in Library and Information Technology, the American Library Association (ALA) announced last month. The award recognizes a body of work spanning years that advances application of information technology to the mission of libraries.

Owens is being honored for his contributions toward developing Zotero, an open-source tool used by humanities scholars to organize and manage references, and to a pilot open-source platform, Viewshare, that enabled visualizations of digital collections. He is also being recognized for reimagining the Library as a platform for acquiring, preserving and disseminating digital materials of all types.

In addition, the award jury cited Owens' professional activities and publications, including his award-winning 2018 book, "The Theory and Craft of Digital Preservation."

"Through his pioneering work and leadership, he has helped change the understanding of information technology and its transformative application to libraries," the ALA wrote.

Owens was the community lead from 2006 to 2010 for a National Endowment for the Humanities-funded study that developed Zotero. Still used today, it is considered a model, Owens said, "in that it generates enough revenue from providing users with storage while continuing to operate as a free, open-source platform."

From 2010 to 2014, Owens was product manager for Viewshare, a platform the Library piloted to test collections-based data visualizations. The pilot concluded in 2017, but the source code from it remains available online. "It served as a really useful platform for exploring the future of visualization and dynamic interfaces to digital collections," Owens said.

"I am filled with gratitude … to the committee and to my mentors, colleagues and students I have collaborated and learned with," he said upon being notified of the award. "The contributions I have made to research in the field … have only been possible through those collaborations and the generosity of the broader digital library and digital preservation community of practice." ■

Rachel Curtis

Rachel Curtis

Rachel Curtis is a digital project specialist at the National Audio-Visual Conservation Center (NAVCC).

Tell us a little about your background.

I grew up in Waukesha, Wisconsin, just outside Milwaukee. I attended the University of Minnesota, Twin Cities, where I studied anthropology and art history. I wasn't quite sure what I wanted to do after I graduated. But while working in the university's anthropology lab, I found I enjoyed helping graduate students navigate the lab and find materials for their research.

I moved back to Milwaukee, where I got a job at the Milwaukee Public Museum and enrolled in the University of Wisconsin, Milwaukee, where I earned a master's degree in library and information science.

I ended up focusing, somewhat by chance, on digitizing audiovisual materials. My master's program required a 150-hour internship, which I did at the Harley-Davidson Museum in Milwaukee. Its archive included several hundred audio reels, videotape and some film the museum wanted to digitize. During my internship, I completed an inventory of the collection, developed a preservation plan and solicited quotes from vendors for the digitization, submitting a report.

A few months later, the museum hired me as an archives technician. I cataloged and processed items in the collection, spoke with donors, answered reference questions, managed a small reference library and created museum displays.

What brought you to the Library, and what do you do?

My work at Harley-Davidson gave me a lot of experience in audiovisual archiving, and I began to look for other opportunities in that area – my position was limited to a five-year term, and I wanted to take on more challenges.

I was applying for several jobs, when I saw my current position advertised. I was intrigued by both the position description and the fact that it was at the Library of Congress, so I applied. I was thrilled to be called for an interview and even more thrilled when I was offered the position. I had a couple of other job offers at the time, but I couldn't pass up the opportunity to work at the Library.

In 2015, I became the Library's American Archive of Public Broadcasting (AAPB) project coordinator. The AAPB is a collaboration between the Library and GBH, the Boston public broadcaster, to preserve and make accessible public media from around the country. The Library operates as the AAPB's preservation arm.

I'm responsible for ensuring that the preservation files we receive are ingested into our archive. I answer technical and preservation questions from donors and work with GBH on policy decisions.

I also manage a project to digitize the Library's holdings of public media programs stored on 2-inch tape, an obsolete video format that was popular from the 1960s to the 1980s. It is rapidly becoming difficult to transfer due to its age and the obsolescence of playback machines. We're in the middle of a project to have a vendor digitize about 500 tapes a year in an effort to ensure they are preserved and accessible for future generations.

What are some of your standout projects?

A project to digitize PBS' NewsHour was the first I worked on, and it was both a challenge and highly rewarding. NewsHour began in 1975 and continues to air today. The AAPB received a grant from the Council on Library and Information Resources to digitize programs from 1975 to 2008.

They were stored on over 8,000 tapes in obsolete formats, and the tapes were stored in three different locations. The collection was also in need of an inventory. After a vendor digitized the tapes and created access and preservation copies for GBH, the Library and NewsHour, I worked with NAVCC staff to create workflows to process, validate and ingest materials. I've used those workflows on subsequent AAPB projects.

Since the NewsHour digitization, the AAPB has received grants for several digitization projects. I've been able to work on projects where public media programs, some not seen since they first aired, have been digitized and made accessible to the public.

What do you enjoy doing outside work?

I love to travel and visit museums and historical sites. I haven't been able to do much of that the past year and am looking forward to hitting the road again soon!

What is something your co-workers may not know about you?

I love to play board games and want to sign up for pottery and blacksmithing classes once those open up. ■

HIGHSMITH, CONTINUED FROM 1

lard Hotel, then in ruins, just blocks from the White House.

A developer was restoring the place by using historical photographs taken by Frances Benjamin Johnston in lieu of architectural drawings that couldn't be found. They had obtained the photos from the Library, so Highsmith went there to examine Johnston's work.

In the 1930s and '40s, Johnston had taken extensive photographs of antebellum architecture across the South for archiving at the Library. Highsmith saw those and knew right then that she wanted – no, had – to do the same thing, and more.

"I realized what she had done and how valuable it was," Highsmith said. "I realized what I had to do. I didn't have a choice."

In the 1980s, she photographed states for a series of books published by Random House and, when that project finished, just kept going, traveling the U.S. and photographing what she saw.

Since 2010, she's been carrying out a project in collaboration with the Library and private sponsors to photograph each of the 50 states in depth – one of the largest one-person visual surveys of the country since the Depression-era work of photographers such as Dorothea Lange and Russell Lee for the Farm Security Administration.

Professional-quality, rights-free photos with sweeping coverage of contemporary life in a single state are difficult to find, despite the proliferation of photography on the internet. The project intends to create a much-needed record of America during the early 21st century, carefully preserved for the ages.

Like Johnston before her, Highsmith is archiving her photographs at the Library – so far, more than 70,000 across the decades. She also waived her rights to them; all are in the public domain, free for anyone to use.

America is always changing and evolving, and Highsmith wants to chronicle what's here now, before it's gone. Older buildings get torn down to make way for the new, lonely spots in the countryside become thriving suburbs, history happens and things change.

Indeed, two weeks after Highsmith photographed Big Tex, the 55-foot cowboy mascot of the Texas State Fair, he burned down. Last year, she went by The Mule trading post, a well-known stop along Route 66 in Missouri, only to find the place had closed permanently – a victim of the pandemic.

People think, "I'm sure things will always be the same," Highsmith said. "Well, they won't."

So, she gets it all: weathered tobacco barns and grand government buildings, kitschy motels and general stores from the heyday of Route 66, the swampy beauty of the Everglades and the stark grandeur of Monument Valley, and countless state fairs, mummers parades, stock shows and Mardi Gras (or, in an age of pandemic and social distancing, "Yardi Gras").

She also captures the American people, hard-working, funny, quirky, playful.

A Florida dairy farmer strolls into a pasture in the evenings to serenade an audience of cows on his trombone. In tiny Ridgway, Colorado, a silver-haired gent sits in his basement and creates all of the golden statuettes presented to glamorous pop stars each year at the Grammys. In Kentucky, a couple decorates their property with discarded mannequins and dolls, creating their own land-of-misfit-toys roadside attraction, the Home for Wayward Babydolls.

"Because we're free people, we think fun and interesting thoughts and do interesting things," Highsmith said. "Because we can do anything we want, can't we?"

Highsmith is finishing six states this year, leaving 10 still to photograph.

So, for the next two to three years, she and Ted will pack the SUV with their gear – Highsmith uses an ultra-high-resolution, 151-megapixel camera – and hit the road again.

Ted drives, and Carol sits in back and edits the thousands of images she takes. They travel about 40,000 miles per year – a lot of miles and a lot of work, but it's important. Highsmith wants her photographs to help wake people up to what America has, to realize it's worth saving.

"It's still just a great place, isn't it? I burst with pride, knowing I'm an American," she said. "There's just something so golden about it that I really can't put it into words, so I have to show you in photographs. I have to."

This article is adapted from a story in the July-August issue of LCM. ■